

LONDON

Karen KNORR

Georges ROUSSE

PARIS

KAREN KNORR

Born in Frankfurt am Main, 1954
Lives and works in London

In *Gentlemen*, the club is considered as a theatrical site where His Story speaks through objects, paintings and a classical spatial order. Gentile men are frozen into parodies of Enlightenment. Erect, they stand, pledging allegiance to property and their ancestral fathers.

Representations already, they repeat a repertoire of gestures and rituals as if to reactivate their past history.

The work refers to a genre inextricably linked to the upper classes' formal portraiture. A portrait conventionally is the *mis en scène* of an individual (the proper name, whereby the importance of the portrait is proportioned to name and social position of the sitter). This work is non-portraiture to the extent that it doesn't focus on the individual, on the proper name but on a general stereotype of a class.

Statement by the artist

Studied

1980 Polytechnic of Central
London, BA Hons
Photographic Arts

Selected individual exhibitions

1980 *Belgravia*, La Remise du
Parc, Paris
1983 *Gentlemen*, La Remise du
Parc, Paris
1984 *Country Life*, Samia Saouma,
Paris

Selected group exhibitions

1982 GLAA Awards 80/81,
Kingston Museum and Art
Gallery, London; Sunlounge
Fairfield Halls, London
Cinq Photographes,
ELAC, Lyons
Light Reading, B2 Gallery,
London
Lichtbildnisse, Bonn
Phototextes, Musée d'Art et
d'Histoire, Geneva
An Account, Nouvelle
Galerie des Philosophes,
Geneva
Strategies, The John
Hansard Gallery,
Southampton
1983 *The Expanded Media Show*,
Sheffield City Polytechnic
*Architecture: Sujet, Objet ou
Pretexte?*, Musée des Beaux
Arts, Agen; Musée Bonna,
Bayonne; Centre d'Art
Plastique Contemporain,
Bordeaux
New Beginnings, Pentonville
Gallery, London

Beyond the Purloined Image,
Riverside Studios, London
The Way We Live Now:
Beyond Social Documentary,
PS 1, New York
1984 Ravensbourne College of
Art, London
The Way We Live Now:
Beyond Social Documentary,
Gallery 400, Chicago
Outopia: Milton and Keynes,
Pentonville Gallery, London

Selected bibliography

Camerawork 12, 1979
British Journal Annual, 1980
About 70 Photographs, Arts Council
of Great Britain, London 1980
"Swiss Account", *Creative Camera*,
July 1981
Furor 4, Geneva 1981
European Photography, January 1982
Dumont Foto 4, 1982

GENTLEMEN, 1982-83
10 photographs from the series
Gentlemen
Each 48 x 58

BELGRAVIA, 1980
10 photographs from the series
Belgravia
Each 38 x 51

COUNTRY LIFE
4 photographs from the series
Country Life
Each 51 x 61

HIGH LIFE/LOW LIFE
2 photographs from the series
High Life/Low Life
Each 48 x 56

Courtesy the artist

GEORGES ROUSSE

Born Paris, 1947
Lives in Paris

The art of Georges Rousse is based on a simple principle. He introduces himself into a site that is destined to be demolished: an old building, an abandoned factory, a warehouse. On the walls, the ceilings, the floorboards, he paints monumental figures (usually characters), then he takes a photograph of the entire work. The apartment, the factory, the warehouse, will be destroyed. The painting will disintegrate along with it. What remains is the photograph and that is the work of art.

Thus the art of Georges Rousse is an art of synthesis: between the *figuration libre* (free figuration) from which it is obviously derived, as we can see by its manner, by the subjects, by a sort of unselfconscious *fa presto*, and the use of the photo as it was practised by a certain number of artists in the 1920s, especially in Land art. Which is to say that he places himself in the tradition while also participating in the flourishing of bad-painting with its multi-media practices.

Michel Nuridsany
"Georges Rousse, un Baroque Flamboyant"
Le Figaro
Paris
19 January 1983

Selected individual exhibitions

- 1982 Bibliothèque Nationale, Paris
- 1983 Zabriskie Gallery, New York
- Nicola Jacobs Gallery, London
- Farideh Cadot Gallery, Paris
- CAPC, Entrepôt Lainé, Bordeaux

Selected group exhibitions

- 1981 Galerie de France, Paris
- 1982 *Biennale de Paris*
Un Regard Autre II, Galerie Farideh Cadot, Paris
- L'Air du Temps*, Galerie d'Art Contemporain des Musées de Nice
- 1983 Ursula Krinzinger Gallery, Innsbruck
- Galerie Nächst St Stephan, Vienna
- Grita Insam Gallery, Vienna
- Peindre et Photographier*, Espace Niçois d'Art Contemporain, Nice
- Réseau Art 83, Art-Prospect*, France
- Salon de Montrouge, Montrouge
- Musée des Augustins, Toulouse

Biennale de Tours
Marseille Art Présent,
Galerie Athanor, Marseille

- Figures Imposées*, ELAC, Lyon-Perrache, Lyon
- 1983-84 *New French Painting*, Riverside Studio, London; Museum of Modern Art, Oxford
- 1984 University Art Museum, University of California, Santa Barbara
- School of Fine Arts, University of Southern California, Los Angeles
- Museum of Contemporary Art, La Jolla, California
- 1984-85 *Tenth Anniversary Exhibition*, Hirshhorn Museum, Washington DC

UNTITLED, 1983
Photograph of installation
127 x 254

UNTITLED, 1984
Photograph of installation
especially executed for the
Fifth Biennale of Sydney

Courtesy the artist and Galerie Farideh Cadot, Paris

Selected bibliography

Laurent Pesanti, Patrice Bloch, "Georges Rousse", *Artistes No 11*

Michel Nuridsany, "Georges Rousse, un Baroque Flamboyant", *Le Figaro*, Paris, 19 January 1983

Maiten Bouisset, "Une Photographie pour un Instant de Peinture", *Le Matin de Paris*, Paris, 28 January 1983

Geneviève Breerette, "Georges Rousse, Figures de l'Ephémère", *Le Monde*, February 1983

W. Januszczak, *Arts Guardian*, 8 February 1983

Télérama, 26 January 1983

Artline, No 4, February 1983

"Une Fin de Siècle Difficile", *Télérama*, 2 March 1983

Figures Imposées, catalogue, Lyon-Perrache 1983

L'Air du Temps, catalogue, Galerie d'Art Contemporain des Musées de Nice 1982

UNTITLED, 1982
Photograph of installation
127 x 156

UNTITLED, 1982
Photograph of installation
127 x 156

UNTITLED, 1982
Photograph of installation
127 x 156

UNTITLED, 1982
Photograph of installation
127 x 156

UNTITLED, 1983
Photograph of installation
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UNTITLED, 1983
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*FINE ARTS GALLERY,
UNIVERSITY CENTRE,
UNIVERSITY OF TASMANIA*

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